

The ART of  
ACCOMPANIMENT

OR

*A new & well digested method  
to learn to perform the*

THOROUGH BASS

on the

HA R P S I C H O R D

*with Propriety and Elegance*

Opera II.<sup>a</sup> Part the 2<sup>a</sup>

*Treating of Position and Motion of Harmony, and the  
Preparation and Resolution of Discords: —*

BY

F. G E M I N I A N I.

# INTRODUCTION.

**B**EFORE the Learner proceeds to the following Examples, I think it necessary to premise, that the Art of Accompaniment consists principally at two things; which I call Position and Motion.

By Position I mean the placing the proper Chord upon any Bass Note, and continuing the same during the whole Time of that Note; and this constitutes Harmony.

By Motion I mean the passing from one Sound to another, either acute or grave, and this constitutes Melody. So that Harmony cannot subsist without Position, nor Melody without Motion. These two Articles therefore I have endeavoured to explain in the following Book.

It will perhaps be said, that the following Examples are arbitrary Compositions upon the Bass, and it may be asked how the arbitrary Manner of accompanying can agree with the Intention and Style of all sorts of Compositions. Moreover a fine Singer or Player, when he finds himself accompanied in this Manner, will perhaps complain that he is interrupted, and the Beauty of his Performance thereby diminished, and ruined of that Effect. To this I answer, That a good Accompanyer ought to possess the Faculty of playing all sorts of Pieces, in different Manners; so as to be able, on proper Occasions, to imitate the Composition, and delight the Singer or Player. But he is to exercise this Faculty with Judgment, Taste, and Discretion, agreeable to the Style of the Composition, and the Manner and Intention of the Performer. If an Accompanyer thinks of nothing else but the satisfying his own Whim and Caprice, he may perhaps be said to play well, but will certainly be said to accompany ill.

The Letters N F, in the following Examples, signify Nota Fundamentale, or Bass Notes. The Letter P signifies Position; the Letter M signifies Motion; and the Letter I signifies that the succeeding Notes are only introductory to the next Harmony, and arbitrary at the Fancy of the Performer.

I observed to the Learner, in the first Part of this Book, that the round black Notes without Tails, are to be struck in the Middle of the Time of the Notes under or over them; that Minims having a Stroke across them Tail'd are to be played as Crotchets, and the Crotchets immediately following played in the latter Half of the Time. The same things are to be observed in this Book; and also, that Quavers under or over Crotchets, are to be struck in the Middle of the Time of these Crotchets under or over them.

## EXAMPLE 1.

In the first Bar of this Example is the Bass Note, in the three following Bars are the three Positions of Harmony belonging to that Note. In the two succeeding Bars Motion is added, there being two different Positions of Harmony over each Bass Note.

## EXAMPLE 2.

In the first staff Bar of this Example are the Bass Notes; the succeeding Bars contain a Variety of Position and Motion.

## EXAMPLE 3.

All I need say concerning this Example is, that the Letter R under the last Bar of the Example, signifies that the Harmony following the foregoing Letter R, is to be repeated with the two Bass Notes, in the last Bar but one of the Example.

## EXAMPLE 4.

These Examples want no Explanation, except that the Letters C, I, in the latter Part of the 5th Example, signify Cadence d'organo, or a deceptive Cadence. These Letters are also found in other Examples, and signify the same thing.

## EXAMPLE 5.

This Example requires no Explanation.

## EXAMPLE 6.

The Letter P in this Example, signifies that the following Notes are added only to make a proper Conclusion; otherwise the Melody would be imperfect.

## EXAMPLE 7.

In this Example, the Harmony of the Notes of the first three Bars thereof, is exhibited in a Variety of Position and Motion, in seven different Keys, ascending by the Degrees of the Diatonic Scale; and as the End of each Key are exhibited Modulations proper to lead to the next, which Modulations are marked with the Letters I M over them.

## EXAMPLE 8.

The first six Bars of this Example contain the Bass, then follows a Variety of Position and Motion of Harmony belonging to that Bass, with a Third Minor. The same is afterwards to be performed with the Third Major; the same is afterwards transposed into B flat with a Third Major; afterwards with the Third Minor; and lastly into B mi with the Third Minor.

## EXAMPLE 9.

The first eight Bars of this Example contain the Bass, then follows a Variety of Position and Motion of Harmony, belonging to that Bass. The seven Bass is afterwards transposed into the Key of B flat with a Third Major (introduced by proper Modulations) with a further Variety of Position and Motion of Harmony.

## EXAMPLE 10.

The Letter F in this Example signifies Fundamentale; the Letters R R signify Note Rivoltate, or inverted Notes. When the Notes of any Chord are played out of their natural Order, then the Harmony is inverted. The Note Delafolus, in the lower Staff of the first Bar of this Example, is the fundamental Bass Note, its Harmony Third and Fifth. The Note F last with its Sixth, and Alamine with its Fourth and Sixth, in the upper Staff, are the Inverted Harmony of Delafolus with its Third and Fifth. The Note Alamine, in the lower Staff of the second Bar, is the fundamental Bass Note, the Harmony belonging thereto Third Major, Fifth and Seventh; the Note

C Sharp with its Fifth and Sixth, D Amin with its Third, Fourth, and Sixth Major, and G Amin with its Second Fourth Major and Sixth, are the Inverted Harmony of Alamine with Third Major Fifth and Seventh. In the lower Staff of the remaining Part of this Example, are represented the Fundamental Bass Notes Delafolus and Alamine, marked N F. In the upper Staff, is represented the Variety of Basses arising from inverting the Harmony of these two fundamental Bass Notes.

## EXAMPLE 11.

In the foregoing Example were exhibited the Two first Harmonies of the Fundamental Bass Notes Delafolus and Alamine. In this Example is exhibited a Bass, consisting of Fundamental, Inverted, and Passing Notes, with the proper Accompaniments, in a Variety of Position and Motion. The Learner will observe a Risk in this Example, which is intended as a Hint, that it is sometimes prudent to play on the Bass Notes, without any Accompaniment, to avoid Confusion. The third Staff is intended to show, that all the Variety of the Bass in the Staff above, is directed only from the two Notes D and A.

## EXAMPLE 12.

In this Example are exhibited several Discords, with their Preparations and Resolutions.

In the first Article of this Example, is exhibited the Fourth prepared in the Octave, and resolved in the Third. The Letter P signifies Preparation, the Letter L, Ligature, and the Letter R Resolution. Every Discord must be prepared in a Concord, and resolved in the nearest Interval below. The Letter C signifies Canto, or that in the Example under that Letter, the situation of the Note by which the Discord should be prepared, or the Note by which it should be resolved, is wrong; from which the Learner will observe, that it is not sufficient to strike the Chords over the Bass, in any Order or Situation; but in such Order as that the Discords be properly prepared and resolved.

In the second Article is exhibited the Fourth prepared in the Fifth, and resolved in the Third.

In the third Article is exhibited the Fourth prepared and resolved in the Third.

In the fourth Article is exhibited the Fourth prepared in the Sixth, and resolved in the Third.

In the fifth Article is exhibited the Discord of the Fourth, prepared in the Fourth, accompanied with the Sixth, and resolved in the Third. For it is to be observed, that the Fourth accompanied with the Sixth is a Concord, and only the Perfect Harmony inverted.

In the sixth Article is exhibited the Discord of the Fourth prepared in the Fifth, accompanied with the Sixth, and resolved in the Third. For the Letter Fifth, accompanied with the Sixth, is considered as a Concord.

In the seventh Article is exhibited the Discord of the Fourth prepared in the Lesser Seventh (accompanied with Third Major) and resolved in the Third. For I consider

the Seventh Minor, accompanied with the Third Major, in this Situation, as a Concord.

In the eighth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Sixth.

In the ninth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Third.

In the tenth Article is exhibited the Discord of the Seventh, prepared in the Sixth, and resolved in the Sixth.

In the eleventh Article is exhibited the Discord of the Seventh, prepared in the Fifth, and resolved in the Sixth.

In the twelfth Article is exhibited the Discord of the Seventh, prepared in the Third, and resolved in the Sixth.

In the thirteenth Article is exhibited the Ninth, prepared in the Fifth, and resolved in the Eighth.

In the fourteenth Article is exhibited the Ninth, prepared in the Third, and resolved in the Eighth.

In the fourteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Octave, and resolved in the Third. For I consider the Fifth accompanied with the Sixth, in this Situation as a Discord.

In the fifteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Fifth, and resolved in the Fourth and Sixth.

In the sixteenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Third, and resolved in the Fourth and Sixth.

In the seventeenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Sixth, and resolved in the Third.

In the eighteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Perfect Harmony, and resolved in the Third, accompanied with the Lesser Fifth.

In the nineteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Fifth and Sixth, and resolved in the Sixth.

It is to be observed, that the Discord of the Fourth and Second is prepared and resolved by the Bass.

The proper Accompaniments to the foregoing Discords, appear in the Examples.

To have given Examples of all the Variety of Resolutions of Discords, would have swelled this Book too much; but the Learner will find them all contained in my *Guida Armonica*.

# EsTempio

## I.

The musical score for 'EsTempio I.' consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a style typical of 18th-century musical notation, with a focus on harmonic progression and resolution of discords. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves continue the musical examples, each illustrating a specific discord and its resolution as described in the accompanying text.

Musical score for EtTempio III, featuring six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P." and "F."

EtTempio  
III.

Continuation of the musical score for EtTempio III, showing the final system with two staves and musical notation.

Musical score for EtTempio IV, featuring five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "P." and "R."

EtTempio  
IV.

Continuation of the musical score for EtTempio IV, showing the final system with two staves and musical notation.

Musical score for page 4, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a 'P' (Piano) dynamic. The second system includes a 'V' (Vibrato) marking. The third system has a 'V' marking. The fourth system has a 'V' marking. The fifth system has a 'V' marking and a 'Segue' marking. The bottom system is marked with a 'V' and a 'Segue' marking.

Ettempio  
 V.  
 M.F.

Musical score for page 5, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked with a 'V' (Vibrato) marking. The second system has a 'V' marking. The third system has a 'V' marking. The fourth system has a 'V' marking. The fifth system has a 'V' marking and a 'Segue' marking. The bottom system is marked with a 'V' and a 'Segue' marking.

M.F.

Handwritten musical score on the left page, featuring five systems of staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The staves are arranged in two columns of three and two staves each.

Effempio

VI.

Handwritten musical score on the left page, featuring a single system of staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The staves are arranged in two columns of three and two staves each.

Handwritten musical score on the right page, featuring five systems of staves. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The staves are arranged in two columns of three and two staves each.



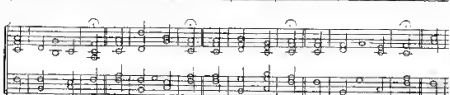


Musical score for page 161, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The score is written in a style typical of 18th or 19th-century manuscript notation.

Musical score for page 162, featuring three systems of staves. The first system is labeled "EsTempio VIII." and includes a key signature change to two sharps (F# and C#). The second system is marked with a "P" (Piano). The notation continues with various musical symbols and dynamic markings.

Handwritten musical score on page 12, featuring six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'.

Handwritten musical score on page 13, featuring six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'.



Handwritten musical score on page 16, featuring six systems of music. The notation includes various note values, rests, and dynamic markings. The first system has a fermata over the final measure. The second system includes a fermata over the final measure. The third system includes a fermata over the final measure. The fourth system includes a fermata over the final measure. The fifth system includes a fermata over the final measure. The sixth system includes a fermata over the final measure. The notation is in a single staff with a key signature of one flat and a time signature of 4/4.

Handwritten musical score on page 17, featuring six systems of music. The notation includes various note values, rests, and dynamic markings. The first system has a fermata over the final measure. The second system includes a fermata over the final measure. The third system includes a fermata over the final measure. The fourth system includes a fermata over the final measure. The fifth system includes a fermata over the final measure. The sixth system includes a fermata over the final measure. The notation is in a single staff with a key signature of one flat and a time signature of 4/4.

Handwritten musical score for page 18, featuring six systems of music. The notation includes treble and bass staves with various notes, rests, and dynamic markings. The first system includes a tempo marking *M*. The second system includes a tempo marking *Allegro*. The third system includes a tempo marking *Allegro*. The fourth system includes a tempo marking *Allegro* and a dynamic marking *P*. The fifth system includes a tempo marking *Allegro*. The sixth system includes a tempo marking *Allegro*.

Handwritten musical score for page 19, featuring six systems of music. The notation includes treble and bass staves with various notes, rests, and dynamic markings. The first system includes a tempo marking *M*. The second system includes a tempo marking *Allegro*. The third system includes a tempo marking *Allegro*. The fourth system includes a tempo marking *Allegro* and a dynamic marking *P*. The fifth system includes a tempo marking *Allegro*. The sixth system includes a tempo marking *Allegro*.

Musical score for page 21, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef. The third system has a treble clef and a key signature of one sharp (F#). The fourth system has a bass clef. The fifth system has a treble clef and a key signature of one sharp (F#). The sixth system has a bass clef.

Musical score for page 22, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef. The third system has a treble clef and a key signature of one sharp (F#). The fourth system has a bass clef. The fifth system has a treble clef and a key signature of one sharp (F#). The sixth system has a bass clef.

Esempio X.

Musical score for page 22, featuring six systems of music. The notation includes various dynamics and articulations:
 

- System 1: *M.* (Mourning)
- System 2: *M.* (Mourning)
- System 3: *M.* (Mourning)
- System 4: *J.* (Jocund), *P.* (Piano), *P.* (Piano)
- System 5: *P.* (Piano), *P.* (Piano)
- System 6: *P.* (Piano), *P.* (Piano)

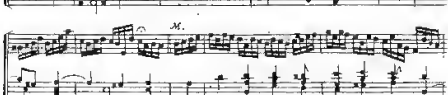
Musical score for page 23, featuring six systems of music. The notation includes various dynamics and articulations:
 

- System 1: *M.* (Mourning)
- System 2: *M.* (Mourning)
- System 3: *M.* (Mourning), *M.* (Mourning), *M.* (Mourning)
- System 4: *M.* (Mourning)
- System 5: *M.* (Mourning)
- System 6: *J.* (Jocund), *P.* (Piano)

Handwritten musical score for page 24, featuring two staves. The score includes various musical notations such as notes, rests, and dynamic markings like *P* (piano) and *M* (marcato). The notation is in a system of two staves, with the upper staff containing more complex rhythmic patterns and the lower staff providing a harmonic accompaniment.

Handwritten musical score for page 25, featuring two staves. The score includes various musical notations such as notes, rests, and dynamic markings like *P* (piano) and *M* (marcato). The notation is in a system of two staves, with the upper staff containing more complex rhythmic patterns and the lower staff providing a harmonic accompaniment.





A page of handwritten musical notation for a piano piece. The notation is arranged in five systems, each with a treble and bass staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'C. G.', 'F', 'P', and 'M'. The handwriting is in ink on aged paper.

Handwritten musical score for a piece titled "Eft XII". The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings. The notation is in G major, indicated by the key signature (one sharp). The score includes a variety of musical symbols, such as treble and bass clefs, and a complex arrangement of notes and rests. The piece is marked "Eft XII" and includes a variety of musical symbols, such as treble and bass clefs, and a complex arrangement of notes and rests. The score is written in a style that suggests it is a historical or manuscript score, with some markings that are not standard in modern notation.

# Essempio XIII.



## Effeimpio

## XIV.

*La quarta p<sup>te</sup> della  
8<sup>a</sup> assoluta Canto 5<sup>o</sup>*

Handwritten musical score for 'Effeimpio XIV.' in G major, 4/4 time. The score consists of six systems of staves. The first system includes the title and a subtitle: 'La quarta p<sup>te</sup> della 8<sup>a</sup> assoluta Canto 5<sup>o</sup>'. The notation features various musical symbols, including notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a clear, legible hand.

Continuation of the handwritten musical score from the previous page. It consists of six systems of staves, continuing the musical notation and dynamics. The notation is consistent with the previous page, featuring notes, rests, and dynamic markings. The score is written in a clear, legible hand.

Handwritten musical score on page 34, featuring six systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style typical of 19th-century musical manuscripts.

System 1: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 2: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 3: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 4: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 5: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 6: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

Handwritten musical score on page 35, featuring six systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style typical of 19th-century musical manuscripts.

System 1: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 2: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 3: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 4: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 5: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

System 6: *La 4. p. dalla 3.° vocal*  
*Con la 3.°*

